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ABSTRACT

English 41, an introductory humanities course taught at Honolulu Community College, presented a foundation in art, religion, architecture, and music. Many class members were employed adults, including policemen and firefighters, who often missed off-campus tours and lectures. Tutor tapes were used to offset the problem of absenteeism. A student who had missed a museum tour, for example, could check out a multimedia pack at the college's Learning Resource Center. The pack consisted of a cassette tape recorder with earplug and shoulder strap, a map, a study guide, and a student reaction sheet. The student then could tour the museum at his own pace, listening to the recorded lecture. Further innovations in teaching the course are planned, including greater student involvement and more audiovisual aids. (MS)

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USING TOURS PLUS "TUTOR TAPES" TO TEACH HUMANITIES IN HONOLULU'S INNER CITY

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Members attending the AAJC convention in Honolulu may have much in common with the smiling Hawaiian policeman who waves them on or the intent firefighter steering his screaming red truck through the tense Honolulu traffic. Both could very likely in their spare time direct visiting convention members through the Honolulu Academy of Arts knowledgeably discussing Monet's Waterlilies; through the Bishop Museum pointing out meaningful distortions in primitive carvings of Kukailomoku, the War God; or through a serene Buddhist temple explaining tenets of Buddhism.

Police and firefighters have for five terms now been among the students taking English 41, Introduction to Humanities, an innovative course which has used Title III money to develop the Tutor Tape for those who sometimes must miss class or off

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campus tours.

Physical, on-the-spot,eyeball confrontation with the art and religious objects are, in the opinion of the writer, more important than bringing lecturers on campus, although this has also been done. The students are assisted as a class and as individuals to take advantage of opportunities in the rest of the city that most of them had previously ignored.

This system has had an equalizing effect in closing the cultural gap as well as a practical advantage in providing interesting experiences shared by the group from which better writing might result.

Internationally known Dan Liu, for many years Chief of the Honolulu Police Department, gave this program his approval. Albert M. Nagy, Provost, and David R. Ball, Chairman of the Humanities Department of Honolulu Community College have given advice and encouragement as have Dr. Lawrence F. H. Zane, E.D.P.A. and Dr. Lucius Butler of Educational Communications, University of Hawaii.

Rationale and methods follow:

At a time when there is a national demand to upgrade and broaden the educational background of police and firefighters, there is a serious need to make provisions so that men employed full time in such vital areas can take up, keep up and make up college work in areas other than strictly job related. Many such men are enrolled at Honolulu Community College in the two year program leading to an Associate of Arts degree. Because these men - and others from technical fields - are older men,

employed full time, several questions arise:

> How can the older student of the type drawn to a community college get a closer view and review of the material studied so he can compete with the younger student more used to studying?
>
> How can working men, especially police and fire fighters, make up work when duty hours make attendance on cultural tours as well as in class irregular?
>
> How can material prepared for use in carrels be supplemented with actual, on location experiences so that busy men can make up work without losing the immediacy of class participation in lectures, tours and research?

Answers to the above questions are being actively sought in English 41, Introduction to Humanities, in sections taught by the writer,. This subject is one of the non-transfer courses that are frequently chosen as part of the six credits required in many majors such as Police Science, Fire Science, Heavy Equipment Maintenance and REpair, ARchitectural Drafting, Commercial Baking, Electronics, Fashion Arts and Cosmetology to name a few. It is also elected by some who plan to go on to transfer work but due to a weak background need further assistance in bridging the cultural gap betwen the "inner city" and the "in"people of greater Honolulu. These two types of students may be quite different in attitudes if not in origin. Both represent views behind current headlines:"POLICE BRUTALITY CHARGED!" "BETTER SERVICES DEMANDED!" "CHARGES MADE BY HIPPIES AGAINST THE ESTABLISHMENT!"

Sometimes the long hair students and the short cropped police meet in the non threatening atmosphere of the community college. Headlines point to the need of shortening not only the generation gap but also the alienation gap between the longhaired students, the man who wears a badge and the man in the gray flannel suit.

HONOLULU COMMUNITY COLLEGE AND ITS STUDENTS

Located in the Kalihi Palama inner city area, the college is literally - and some say symbolically - between the Dole Cannery and the city incinerator. The campus and buildings are so unattractive that Dr. Richard Kosaki, then vice-president in charge of the Community College System, described it as the Phyllis Diller of the system. Formerly a trade technical school under the Department of Education, it was blanketed into the community college system along with Kapiolani, Maui and Kauai in July, 1965. Prior descriptions may be found in the Junior College Journal, November, 1968 and one by Dr. Kosaki in NOVEMBER 1965.

Predominantly male, most students are older than the usual freshman group, many having been in the Armed Forces. Some are older men returned after a gap of a decade or two to upgrade their education. Police and Fire Science courses,which include 20% of the enrollment, attract a large number of older students. Most of the students , whatever their major, have completed high school, usually in local schools which have also, in fact, produced such men as Hiram Fong, Daniel Innoye and multimillionaire entrepreneur, Chinn Ho. There are a few foreign students, usually they are older students with technical orientation.

DESCRIPTION OF COURSE MATERIAL

Of what does the course, Introduction to Humanities, English 41 consist? At Honolulu Community College, the instructors, including the writer, were according to the catalog assist the students to obtain a foundation in art, religion, architecture and music. Emphasis on the Pacific, especially Hawaii, was requested. This is quite a large order since the course is for one term only and

meets only one hour three times a week or one and a half hours twice a week.

Not mentioned in the catalog but strongly promoted by the technical instructors is inclusion of grammar correction and a bit of technical writing. This is in spite of the fact that there is a marked lack of enthusuasm usually among technically oriented men, some of them returned drop-outs, for any English course.

Introduction to Humanities as an English course is innovative. When the national Council of Teachers of English met in Honolulu in November, 1968, there was a work shop organized on the subject, "On What Bases can a Humanities Course be Organized?" Both high school and junior college instructors were among the discussant who arrived at the following objectives:

1 Learning to evaluate many forms of communication.

2 Filling gaps in background, especially in religion and in cultures other than the student's own. (Need for other than a Eurocentric culture was stressed. This seemed particularly applicable to Hawaii.)

3 Providing common experiences to discuss in groups and to evaluate in writing.

4 Means of unifying other experiences, tying together many subjects.

5 Emphasizing the worth of the individual, avoiding mechanized learning, stressing creativity.

6 Discovering a personal voice and the means of expressing it.

At Honolulu Community College the various instructors teaching English 41 were allowed freedom in organizing the material. For all except the first term, Art and Music in the Humanities by De Long,

Egner and Thomas was used, but the department head encouraged each instructor to develop the course as he desired.

INPUT OF EXPERIENCES

As taught by the writer, English 41 gives the student these experiences: study and discussion of Section I of the text; various presentations in class; one tour to Bishop Museum with research privileges for the month; three tours of the Honolulu Academy of Arts covering the periods emphasized in the text; and four tours with a lecture by a prominent person involved in each representative church: Buddhist, Jewish, Catholic and Protestant. These experiences allow students to see art as communication, correlating it with symbolism in religion and in other areas

From these controlled situations both students and instructor have a similar input of experiences. Projects involving these experiences are required. Students must also each write a detailed log of class activities one day a month. These logs are corrected and returned with only the best kept on file for review or reference by those who must miss class. Students also write essays resulting from experiences in which they are jointly involved and following class room and small group discussion.

Bacically, the classes accpet the idea that a Humanities approach gives all students the same "input" of information. If individual members based their writing only on experiences in their major areas, there would be many more variables of input to consider. It would also be difficult for an instructor with a different background to evaluate the papers. Where all are from shared experiences, meaningful material can result.

Form and grammar can then be discussed in perspective without assuming unrealistic importance.

It is hard to find a more action oriented group than the non transfer students. They usually pass through the stage of being somewhat resistant, then resigned, and finally - at least some of them - enthusiastic about cultural experiences. Along the way they become more comfortable with students from areas very different from their own. An esprit de corps seems to develop. The course goes from petroglyphs to Picasso, winding up with Op and Pop. Going to many places, studying the architecture, sensing the mood as well as hearing deeply concerned people lecture, usualy wins over all but the most reluctant.

ABSENTEEISM

It is in connection with the many tours and lectures that the problem of absenteeism must be considered. All people employed full or even part time while attending college have problems. Especially acute are those of police and firefighters. Police constantly have court appearances and special duty. Recruits have little control over their schedule, obviously enough, but even this is counterbalanced by the many responsibilities and calls upon the time of captains, lieutenants and sergeants. Records kept by police officers for this study substantiate this fact. And yet it is sometimes the older man, fairly highly placed in his field of endeavor even though he may originate in the inner city, who profits considerably from returning to classes. These men are upward mobile but have reached a plateau in their climb unless they get further education.

That many men find Introduction to Humanities extremely helpful is attested by evaluations signed only by their work major for the terms from September , 1967 to June, 1969 inclusive:

> "It has helped even in my work. Now after the unit on religion I know why a Catholic priest and a little boy tried to run back into a burning church. When you know what people value in art, religion, or anything, it helps." (Fire Science)

> "Humanities is like a breath of fresh air. We deal in muck so much of the time." (Police Science)

> "The study of humanities can help you see deep into life. We learned in art that if we spent time to look at art with an open mind we would understand. I feel this applies not only to art but also to everything in life, w whether it is a person, place or thing. Anything can be beautiful if you spend time and keep an open mind while looking at it." (Electronics)

> "In the study of English 41 I have learned to like people . Through their customs, beliefs, ideas, and religion I have concluded that people are interesting to know regardless of their race, color, or creed. In other words, the lack of communication I have once known has been overcome." (Aerotech)

> "The guy who gets turned on to art really has some thing going for him!" (Architectural Drafting)

These reactions on evaluations indicated an acceptance of the humanites approach, using cultural experiences coordinated with classroom discussion and text study. Essays and logs resulted from the experiences. However, the ones who missed classes occuring on the day the class took a tour had a hard time making up work. . As noted previously, the older employed person - often the police or firefighters - were the ones most likely to miss.

USE OF TAPE AND SLIDE

While nothing would replace the prominent men who lectured

to the class, it seemed that tapes coordinated with slides might salvage some information. . With the assistance of a small fund from Title III Minigrant this method was tried in the spring of 1969. Although the instructor felt the method worked fairly well for religion tours, it failed for the art musuem. The slide of a picture is far from the actuality. A color slide, for example, of Van Gogh's Wheatfields would serve in class for testing recogntion and promoting discussion. It would never take the place of seeing the actual paitning any more than a photo replaces an actual presence.

But how could those who missed the group tour find their way alone through the labrynth and courtyards of the academy? If they merely read labels, would they know the pronunciation of difficult names? Would they later feel comfortable verbalizing their reactions? These things cannot all be measured but they can be kept in mind while planning for student involvement. It was a very short leap from the above concerns to the determination to find an acceptable and relatively simple way to make up work without losing the immediacy of the experience.

THE TUTOR TAPE CONCEPT

The tutor tape was arrived at step by step in answer to an obvious and serious need rather than as a reaction to reading sources of information. The writer has had the experience of seeing busy men tape classroom lectures to be listened to later, possibly in the car on the way to work or to be shared with friends who missed. On one occasion, a student who worked night shift came to an 8:00 a.m. class, even more tired than usual. He carefully adjusted an upright microphone on his desk, turned on his tape

recorder, then put his head down and confidently went to sleep, secure in his reliance on both mechanical devices and his instructor's good will.

These experiences gave rise to the idea that men who missed class tours might find makeup with a playback recorder an acceptable substitute. A playback method might be expected to have these advantages:

1 Impact of seeing the object and relating to it undisturbed by the group.

2 Ability to turn off the speaker or instructor and enjoy the work in silence.

3 Ability to rewind and replay concepts not clearly understood or names difficult to pronounce.

4 Possibility of preview or review in a simulated tutoring situation.

5 Time to examine work at leasure.

HOW THE TUTOR TAPE WORKS

A student who has missed, for example, the first tour to the Honolulu Aca demy of Arts would select the multimedia pack for this tour, an overview of Egyptian, Mesopotamian, Greek and Roman art. The pack would consist of the following:

1 Hitachi Cassette Player C-60 with earplug and shoulder strap.

2 Compact Cassette labeled Honolulu Academy of Arts, Tour 1.

3 Street map showing route from Honolulu Community College to Honolulu Academy of Arts and the nearest parking area.

4 Floor plan of the academy, color cued to show the location of works to be viewed with arrows pointing to exact route to be walked by the viewer.

5 Study guide showing main characteristics of the work with space provided for student to indicate which objects show which characteristics.

6 Reaction sheet for student to ask questions, answer questions, and make comments and suggestions.

7 Clipboard for use with items 3-6.

8 Academy Album,a locally printed pictorial selection of art from the extensive Honolulu Academy of Arts collection. This need not be taken with the student but would be helpful both for preparation for the visit and review after.

These materials would be checked out at the college's Learning Resource Center and used to answer the individual's specialized needs. He should first consult the album for a quick overview. The slides or storyboards at the center would also serve the same purpose. The map will direct him to the closest parking. Once in the academy, the student will turn on the play back unit, adjusting the earplug so as not to bother other visitors, and follow the arrows on the floor plan which with the study guide and reaction sheets will be attached to the clipboard. The student then goes through at his own pace, turning off the playback when he wishes more time to observe an art object. He may even rewind and replay. The guide will be checked for the characteristics to be observed. Notations can be made, questions answered and comments made. Tutor Tape need take no longer than the group visit but the length of the time becomes optional rather than regulated by the lecturing situation.

A bonus to this type of visit will be that the student will feel free to go through other inviting areas in the museum, relax in its many courts, browse through the bookstore, and, in general, relate to the museum in the most individual and satisfying manner. This is in keeping with the writer's concept that especially in the inner city college students need to be encouraged to leave the area and make use of other possibilities

rather than bringing lecturers and programs into the college.

Does this emphasis work? Many men have reported their pleasure with the free Honolulu Academy of Arts:

> "You can go back on Sunday and take your wife. Those courtyards with the fountains are so peaceful."

Of course, there is always a dissenter or two. One of them plaintively wrote:

> "Where on earth do you find mechanics talking about art? No where, that's where! And yet the college calls this an English course!"

What he apparently did not know was that one of the best men in repairing bent fenders mixed colors on a canvas with a skill that had won him awards even though - for now, at least - he expected to earn his living matching colors to blend in a restored fender.

SUMMARY

Since the community college is committed to the open door policy of admitting those who can profit by its services, it must make provision for the following:

1 Those less academically oriented than the students accepted at liberal arts colleges and universities where higher entrance standards obtain.

2 Those who work all or part time while attending.

3 Those who are older than the average student and who have had a considerable lapse of time since their last class room experience.

At Honolulu Community College the police and firefighters represent the above students. Due to the national concern with supporting and upgrading the work of the police and firefighters they have been singled out in this paper. However, their situation is representative of many who attend Honolulu Community College.

Help is needed to keep up and make up class work when above the average absenteeism is unavoidable.

Introduction to Humanities, English 41, is accepted as three of the six credits required in English for an Associate of Arts degree in many fields. As taught by the writer it includes a minimum of eight tours including lectures at each:

One to Bishop Museum with research privileges as individuals.

One to each of four major religions: Honpa Hongwanji, Temple Emanuel, Our Lady of Peace Cathedral, Kawaiahao.

Three to Honolulu Academy of Arts; Ancient World, Medieval to Impressionist, Modern.

Two creative projects, one detailed log a month, various essays and objective tests result.

When a student misses a tour, he is expected to check out the media pack including Tutor Tape, a playback cassette recorder with directions how to proceed physcially to where objects discussed are to be seen. He may then make up on his own time the tour and lecture missed. He may also use the Tutor Tape for review or even for a closer view than possible in a group. As everyone involved is quite aware, visiting a museum in a group is the worst way to do it. However, it can be helpful in the way a tourist type conducted tour of a city is a speedy help in getting one's bearings and knowing what things to look for on an individual tour.

It is posited that Tutor Tape with its flexiblity and immediacy will be an acceptable substitute for the class missed. Interaction with the lecturer will be lacking, but Tutor Tape allows for eyeball confrontation with the object discussed..

It is presumed to be better than the taped lecture plus slides viewed in a carrel or plus a story board if a viewer is not available for slides. Both slides and story board are a possibility for use in discussion and recognition testing.

The writer has taught this course for five terms and is scheduled to teach more in 1970. At this time the proposed study is being carried out through the help of Mini Grant funds. Further innovations will probably be made including: more student involvement with narration, photography and viusal aids preparation; more varied learning displays for carrel, library and class use; more use of music; better system of attendance recording and tabulating; better method of centralized checkout; use of a bus to take students to tours, utilizing such time for lecture or discussion. All but the bus has already been tried to some extent but need to be experimented with further.

The tours plus Tutor Tape allow the individual to interact with actual art objects, buildings, and religions in Honolulu. The gap between the technical and liberal arts areas seems to narrow when creativity is emphasized in both. In Honolulu there are mechanics who dig Monet, policemen hooked on <u>haiku</u>, heavy equipment operators who search for undiscovered <u>heiaus</u>, electronics technicians who tackle kinetic sculpture. The island capitol in the cross roads of the Pacific presents an excellent opportunity for people from the "inner city" to become "In" people of the city.

The End